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# Artists of Abraham Lincoln portraits

Jay Hambidge

Excerpts from newspapers and other  
sources

From the files of the  
Lincoln Financial Foundation Collection



## Halsted

most entirely to the antiseptic dressing of the wound, nor was it exactly a fore-shadowing of the aseptic method, for both of these attend only to the bacteria which might invade the wound. It was rather a method concerned with the preservation of the powers of the patient's tissues to resist, and in its various ramifications and extensions was probably Halsted's greatest contribution to surgery. His second great service was his discovery in 1884 of the possibility of anesthetizing a whole region of the body by injecting cocaine into the nerve. As happened to so many people in the days just after the first production of cocaine, he fell under its influence for a time; but with heroic effort, and sustained by the faith and friendship of Dr. W. H. Welch, he overcame his dependence upon the drug and went to Baltimore to live. At first he worked in Dr. Welch's laboratory, which was built before the completion of the rest of the Johns Hopkins Hospital.

In 1889, when the hospital was opened, he became the acting surgeon and head of the outpatient department, and a year later was made professor of surgery. In the years after he left New York his whole attitude seems to have changed and, from the vigorous operator and quiz-master that nothing could tire, he became, with leisure, a thoughtful, earnest student in the laboratory, concentrated on the larger surgical problems. From the beginning to the end of his surgical work in the Johns Hopkins Hospital he kept this attitude and for thirty-two years he was almost continuously active, as the two large volumes of his published papers show (*Surgical Papers by William Stewart Halsted*, 1924, edited by Walter C. Burkett, with a bibliography). He worked especially on the surgery of hernia and of cancer of the breast, on the methods of intestinal suture, on the diseases of the gall-bladder and gall ducts, on the thyroid and parathyroid, and on the surgery of the large arteries and aneurysms, but he was always interested in every other condition that lent itself to surgical treatment and was perhaps especially interested in tuberculosis, for which he earnestly advocated the good effects of continuous open air and sunshine.

On June 4, 1890, he married Caroline Hampton, daughter of Frank and Sally (Baxter) Hampton, and niece of Gen. Wade Hampton [q.v.]. She had been head nurse in the new hospital's operating room. Their married life was one of complete mutual devotion. The summers were spent at their place "High Hampton," at Cashiers in the mountains of North Carolina, and there they delighted in the peace and beauty

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of the mountain country and, for an avocation, cultivated dahlias.

Halsted was never prominent in public life and abhorred every sort of publicity. He made many trips to Europe and visited the clinics of all the great German, Austrian, and Swiss surgeons, among whom he was profoundly respected and admired. He made a point of attending the congresses of the German Surgical Association, of which he was an honorary member. His particular interest, and his third great service to his profession, was finally in the careful training of the young men of his staff and his success is to be realized from the long list of distinguished surgeons who owe everything to his example and stimulus. Whenever it seemed right to him he arbitrarily directed one or other of these young men into a special career. He was rather unapproachable, very critical of men, gifted with a sudden turn of speech that was caustic, but a delightful, witty, and humorous companion for his friends. Toward his patients and perhaps especially the poor, including the mountaineers of North Carolina who were his summer neighbors, he was benevolence and kindness personified.

In 1919 he underwent an operation for gallstones and recovered, but in 1922 he had another attack requiring operation, and this after a short time ended fatally. A month after his death Mrs. Halsted died of pneumonia.

[W. G. MacCallum, *Wm. Stewart Halsted, Surgeon* (1930); Rudolph Matas, J. M. T. Finney, W. H. Welch, in *Bull. Johns Hopkins Hospital*, vol. XXXVI (1925); Harvey Cushing, in *Science*, Oct. 27, 1922; R. Leriche, "L'Œuvre de William Halsted," in *Lyon Médical*, May 3, 1914; *Yale Univ. Obit. Record*, 1923; *Who's Who in America*, 1922-23; *N. Y. Times and Sun* (Baltimore), Sept. 8, 1922.] W. G. M.

HAMBIDGE, JAY (Jan. 13, 1867-Jan. 20, 1924), artist, was born in Simcoe, Ontario, Canada, and was christened Edward John. His parents, George Fowler and Christina Shields Hambridge, had nine children of whom Jay was the eldest. His early education was limited to the public schools of Simcoe and at fifteen he ran away. A fearless adventurer, his first objective was the West. At Council Bluffs, Iowa, he found employment as a surveyor's helper and in 1885 started as printer's devil in the offices of the *Kansas City Star*. On Jan. 1, 1889, he was married to Cordelia Selina De Lorme, of Council Bluffs. After ten years in Kansas, having become a leading reporter, he joined the forces of the *New York Herald*. He had become interested in drawing as an added equipment to reportorial efficiency and studied nights at the Art Students' League. There he met Walter Appleton Clark, the illustrator, with whom he





## Hambidge

later shared his studio, and, as was his habit, a hard-earned knowledge. Though he was never deeply interested in illustration, he developed a capable and intelligent aptitude and some of his works found their way to the exhibitions of the time (Paris, 1900; St. Louis, 1904). His more absorbing passion, then awakening, was his ambition to discover the technical bases of design.

In 1900 Hambidge succeeded in enlisting the sympathetic interest of Richard Watson Gilder, editor of the *Century*, who sent him to Girgenti to make drawings of the Greek remains. After his return, on Nov. 2, 1902, he read a paper, "The Natural Basis of Form in Greek Art," which advanced his theory of Greek design. In it he set forth the belief that in the symmetrical forms of nature there is a certain "principle of proportion" which is constant and may be expressed mathematically; that this same "principle of proportion" occurs in Greek art; and that the Greeks had this knowledge and used it. Thus he attributed their sense of form to an applied mathematical theory rather than a mere instinct for design. Though the Parthenon measurements of Sir Francis Cranmer Penrose, then head of the Greek department of the British Museum, were at the time regarded as authoritative, Penrose was impressed by Hambidge's theories and urged him to develop them. With such indorsement, Hambidge became completely absorbed in his quest for a verification of his hypothesis. In the development of his theory he established a clear-cut differentiation between what he termed "dynamic" and "static" symmetry. Dynamic symmetry he believed to be a method of obtaining regularity, balance, and proportion in design by diagonals and reciprocals to rectangular areas instead of by the plane figures of geometry, or by measurements of length units—such as the foot and meter—which have been used for the purpose for many centuries. "Static symmetry, as used by the Copts, Byzantines, Saracens, Mohammedans, and the Gothic and Renaissance designers, was based upon the pattern properties of the regular two-dimensional figure such as the square and the equilateral triangle" (*Diagonal*, November 1919, pp. 10-11). In nature and in Greek art, however, this type of mensuration is unsatisfactory, since both show that "the measurableness of symmetry is that of area and not line" (*Ibid.*, December 1919, p. 27). Thus he believed that the classic artists were careful to fix the limits or form of their compositions with exactness, but that within these bounds they worked freely. In this way they were able to carry their creations

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to any desired perfection of finish without becoming hard or mechanical. Moderns have proceeded in a reverse manner, with a loose regard for limits, which, in part, explains the difference between modern and classic Greek design. When classic Greek design was first measured in modern times it was found that ends and sides of design areas could not be divided into one another without an unending fraction appearing as the result. Investigation has shown that these design areas cannot be reduced to the regular figures of geometry, a fact which suggests that a more subtle system for measurement for design purposes must have been used.

After years of study, years also of struggle, Hambidge was invited to present his findings to the Society for the Promotion of Hellenic Studies at their August meeting in 1914. When this major recognition was prevented by the World War, his strong spirit temporarily broke under the disappointment. The devotion and encouragement of George Whittle, however, gradually overcame his discouragement and in 1916 he started a course of lectures in Whittle's small quarters, continuing them later in the studio of Edward B. Edwards, the designer. The attendance and interest of Robert Henri and George W. Bellows [*qq.v.*] did much to enlist that of other painters. Gradually, too, Hambidge published the results of his work. *Dynamic Symmetry* (copyright 1917), an explanation of the mathematical basis of the theory, was followed by *Dynamic Symmetry: The Greek Vase* (1920), and from November 1919 to October 1920 he published the *Diagonal*, the purpose of which was to disseminate information concerning the theory of dynamic symmetry. Inevitably opposition developed, but his supporters stood by him. To the objection that "formulas are not of use to the free spirit," Bellows replied that "if a thing is made easier by technical understanding, then by so much is it true that having the particular phase made easier, your strength is conserved for those things which yet remain troublesome" (*American Architect*, Dec. 29, 1920, p. 851). Denman W. Ross, of Harvard, and William Sergeant Kendall, of Yale, also supported his theory. Through help from the Trowbridge fund, secured by Kendall, Hambidge was enabled to go again to Athens, and by the generous assistance of L. D. Caskey, the American archeologist, he was further enabled to make his own measurements of the Parthenon and other Greek temples. These final researches resulted in the publication of *Dynamic Symmetry in Composition* (1923) and *The Parthenon and Other Greek Temples: Their Dynamic Symmetry*

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## Hambleton

(1924). Though the widespread and controversial interest of 1922-23 was stimulating, the hardships attending a winter in Greece coupled with a lifelong struggle against a misapprehending opposition had taken severe toll. On Jan. 20, 1924, while lecturing, Hambidge suffered a stroke and died a few hours after. His last words were an apology to his listeners for interrupting their evening.

[In addition to works mentioned in the text, sources include: the *Diagonal*, Nov. 1919-Oct. 1920; L. D. Caskey, *Geometry of Greek Vases* (1922); Claude Bragdon, "A Dissertation on Dynamic Symmetry," the *Architectural Rev.*, Oct. 1924; A. N. Hosking, *The Artists Year Book*, 1905-06; *Art News*, Jan. 26, 1924; *N. Y. Times*, Jan. 21, 1924; information as to certain facts from members of Hambidge's family; personal acquaintance.]

H. E. G.

**HAMBLETON, THOMAS EDWARD** (May 17, 1829-Sept. 21, 1906), Confederate blockade runner and Baltimore financier, son of Thomas Edward and Sarah (Slingluff) Hambleton of New Windsor, Carroll County, Md., came of a numerous family which had been noted in Talbot County, Md., since the early settlements. He was thoroughly schooled at St. Mary's College, a Catholic institution in Baltimore which educated many Protestants, and after graduation in 1849 he entered into partnership with a Mr. Didier to manufacture agricultural implements (*Matchett's Baltimore Directory*, 1851). On Sept. 15, 1852, he married Arabella, daughter of Maj. Dixon Stansbury. By 1855 he had entered his father's wholesale-drygoods firm as junior partner, and the next year his father retired, leaving the business to his two sons, Thomas and John. At the outbreak of the Civil War, since much of the business was with the South, the brothers transferred their interests to Richmond. Thomas served the Confederacy for a short time as private in the 1st Maryland Cavalry, but was released to aid the cause in the more important business of blockade running. He became allied with the Richmond Importing & Exporting Company, a concern engaged in running the blockade from Wilmington and Charleston. In 1863 he purchased the steamer *Coquette* from the Confederate government and built the steamer *Darc*, which he commanded until the close of the war. The *Coquette* was finally captured near Georgetown, S. C., but the crew escaped.

At the close of the war Hambleton returned to Baltimore and opened a real-estate broker's office but in 1868 entered the stock-brokers' firm which his brother John had established (*Woods Baltimore Directory*, 1867 and 1868). During the rapid expansion of business which followed the Civil War they became associated with many new enterprises, among them the Consolidated

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Gas Company and the United Railways & Electric Company. For his share in the development of the latter Thomas Hambleton is especially notable. Long before the days of electric cars he foresaw the possibilities of a complete traction system for Baltimore and purchased the People's Line. Seeking more capital, he went to Philadelphia and interested Widener and others in his plans, bought the North Baltimore Railway Company, and organized the Baltimore Traction Company of which he was president. He then absorbed the Citizens', Pimlico & Pikesville, Curtis Bay & Baltimore, and Powhatan companies, thus concentrating about seventy-seven miles of trackage under one concern. Electricity was just being demonstrated as practicable, and when the City & Suburban Railway Company was purchased, the entire system was changed to an electric line. The final merger, not accomplished by Hambleton, but in which he played a part, was made when his line was consolidated with the City Passenger, Baltimore & Northern, and Central systems. Hambleton was also interested in a number of railroads, being a member of the reorganization committee of the Cincinnati, Washington & Baltimore Railroad, and president of the Albany & Northern Railroad at the time of his death. His first wife died on Aug. 25, 1893, and in 1899 he married Mrs. Theodosia L. Talcott, widow of Maj. Charles Talcott.

[*Baltimore, its Hist. and its People* (1912), II, 158-61; *Who's Who in America*, 1906-07; R. H. Spencer, *Gen. and Memorial Encyc. of the State of Md.*, vol. II (1919); obituaries in the *Baltimore American* and the *Sun*, Sept. 22, 1906.]

C. W. G.

**HAMBLIN, JOSEPH ELDRIDGE** (Jan. 13, 1828-July 3, 1870), Union soldier, descended from James Hamblen who came from London and settled in Barnstable, Mass., in 1639, was the son of Benjamin and Hannah (Sears) Hamblin. In his childhood the family spent four years in Boston where his father was connected with the *Boston Daily Advertiser*, and after Benjamin Hamblin's death in 1837 the widowed mother and her four children returned to that city. Joseph was educated in the Boston public schools. He was employed by a firm of engine builders in Boston and then in New York, and in 1854 became an insurance broker in New York City under the firm name of Rathbone & Hamblin. His interest in military pursuits began about 1851, when he joined the 7th Regiment of the New York National Guard, and was continued during his residence in St. Louis, 1857-61, when he was connected successively with two military organizations. He had a com-





The Hambidge Center For Creative Arts And Sciences

## Founding & Mission

Founding & Mission

Location & Directions

Artist Residency Program

Pottery & Ceramics Program

Annual Events

Support & Membership

Donate Artwork

Contact Us

Resources

The Hambidge Center was founded in 1934.

Mission Statement: The mission of the Hambidge Center is to provide opportunities for the expansion of creative vision. The Center maintains a national and international artists' working residency program serving artists from all fields in an unspoiled natural setting with a particular focus on:

- Providing artists with time and space in which to pursue their work
- Enabling artists to enhance their own communities' arts environment through works created at the Center
- Providing public accessibility to the Center through a gallery, nature trails and lectures
- Protecting and sustaining its pristine natural environment, land and endangered species

The Betty's Creek valley of Rabun County has always been a special place, first for the Cherokee and later for sturdy Appalachian settlers. Nestled in the northeastern corner of Georgia, where the Blue Ridge and Nantahala mountain ranges meet, the Hambidge Center's 600 acres are covered by pristine forests, streams and meadows.

When Mary Crovatt Hambidge purchased this property in 1934 and founded the Center in honor of her late husband, Jay Hambidge, artist, scholar and author; she felt strongly that "creativity was nurtured by working in close harmony with nature". That connection between the natural environment and creativity remains a focal point of our programs today. The Hambidge Center provides a unique research and development resource, a place where creative people can focus in an unstressed and supportive atmosphere.



As a nonprofit organization, our mission is the support of the creative spirit and the protection of this pristine tract of land. The Hambidge Center is listed on the National Register of Historic Places as a rural historic district. We are a member of the Alliance of Artists Communities, the national organization of residency programs. The Center was recognized with a Cultural Olympiad Regional Designation Award in the Arts in 1996.

The Hambidge Center   PO Box 339   Rabun Gap, GA   30568   (706) 746-5718   [center@hambidge.org](mailto:center@hambidge.org)







"HE SEEMED TO BE GAZING AT SOMETHING A THOUSAND  
MILES AWAY"

McCune M. M. M.



June 9, 1947

Copyright Office  
Library of Congress  
Washington, D. C.

Gentlemen:

We have in our possession a large pencil drawing by Jay Hambidge without caption, showing Lincoln in an informal pose, sitting on a bench with a youthful acquaintance who is telling him a story.

We notice this picture was reproduced in a book entitled "He Knew Lincoln and Other Billy Brown Stories," published by the MacMillen Company in 1929 and 1922 and bearing a 1922 copyright date.

We are anxious to learn whether or not the book is still within the copyright period or the extension of it.

We would also like to know -- in the event this copyright period has not yet expired -- whether or not said copyright includes reproduction rights to the above-mentioned drawing which we own.

Yours very truly,

Advertising Manager

JPW/EC

June 1, 1934

Copyright Office  
Library of Congress  
Washington, D. C.

Gentlemen:

We have in our possession a large number of copies of the "Lincoln Centennial" which is an informal note, written on a paper with a "watermark" and since we are telling him a story.

We notice that the picture was reproduced in a book entitled "The Lincoln and Other Early American Stories" published by the Macmillan Company in 1927 and 1928 and bearing a 1927 copyright date.

We are anxious to learn whether or not the book is still within the copyright period or the extension of it.

We would also like to know -- in the event that copyright period has not yet expired -- whether or not said copyright includes reproduction rights to the water-marked drawings which we own.

Yours very truly,

Advertising Board

101/100



(S):lmt  
6-13-47

THE LIBRARY OF CONGRESS  
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WASHINGTON 25, D. C.

RECEIVED NATIONAL  
JUN 17 1947  
JUN 16 1947  
Answered  
L. E. M.

The Lincoln National Life Insurance Company  
Fort Wayne  
Indiana

Att: Mr. John P. White  
Advertising Manager

DEAR Sirs:

The normal way to determine whether any work published in this country is under copyright is to look for the copyright notice upon the copy itself. Unpublished works do not require the copyright notice. The first term of copyright is twenty-eight years with a possibility of renewal for an additional term of twenty-eight years if an application is properly made during the final year of the original term; otherwise the copyright expires and cannot be revived by any subsequent registration. In this regard please especially note Section 6 of the present copyright law (see over) which provides that copyright can be secured in later versions, arrangements, or adaptations of a work to cover the new matter, but such copyright does not create, revive or extend any copyright in the original work itself. You are further advised that the works of non-resident foreign authors were not subject to copyright in this country prior to July 1, 1891.

If the information supplied you herewith does not take care of your present needs, a complete search can be undertaken in the indexes of this Office to determine if any copyright registration has been made in connection with a particular work. For an exhaustive and complete search there should be furnished the class under which the work falls (such as book, music, photograph, etc.), the title, the author, the copyright claimant and the year date. Prior to 1938 all registrations were indexed under the name of the copyright claimant and in certain instances (drama, music and motion picture) entries can also be located under title, while in the case of books, search can be made under the name of the author. A general index, including all classifications, under the title, name of the author or authors, and the copyright claimant is available covering the period since Jan. 1, 1938. Assignment searches are made when requested. Following the receipt of the necessary facts, a search fee will be estimated, the charge being at the unit rate of one dollar per hour. If you are located near a public library in which there is deposited the "Catalogue of Copyright Entries" you may desire to undertake the search.

Respectfully,

SAM B. WARNER,  
Register of Copyrights,

G. N.

See Sections 3, 6, 18, 19, 42 and 46  
printed on the back of this circular.  
P. S.

Following receipt of a remittance in the amount of \$1.00, search will be undertaken with respect to the inquiry contained in your letter of June 9, 1947.

(Sections 3, 6, 18, 19, 42 and 46 of the Act of March 4, 1909)

SEC. 3. That the copyright provided by this Act shall protect all the copyrightable component parts of the work copyrighted, and all matter therein in which copyright is already subsisting, but without extending the duration or scope of such copyright. The copyright upon composite works or periodicals shall give to the proprietor thereof all the rights in respect thereto which he would have if each part were individually copyrighted under this Act.

SEC. 6. That compilations or abridgments, adaptations, arrangements, dramatizations, translations, or other versions of works in the public domain, or of copyrighted works when produced with the consent of the proprietor of the copyright in such works, or works republished with new matter, shall be regarded as new works subject to copyright under the provisions of this Act; but the publication of any such new works shall not affect the force or validity of any subsisting copyright upon the matter employed or any part thereof, or be construed to imply an exclusive right to such use of the original works, or to secure or extend copyright in such original works.

SEC. 18. That the notice of copyright required by section nine of this act shall consist either of the word "Copyright" or the abbreviation "Copr.," accompanied by the name of the copyright proprietor, and if the work be a printed literary, musical, or dramatic work, the notice shall include also the year in which the copyright was secured by publication. In the case, however, of copies of works specified in subsections (f) to (k), inclusive, of section five of this act, the notice may consist of the letter C inclosed within a circle, thus: ©, accompanied by the initials, monogram, mark, or symbol of the copyright proprietor: *Provided*, That on some accessible portion of such copies or of the margin, back, permanent base, or pedestal, or of the substance on which such copies shall be mounted, his name shall appear. But in the case of works in which copyright is subsisting on July 1, 1909, the notice of copyright may be either in one of the forms prescribed herein or in one of those prescribed by the act of June eighteenth, eighteen hundred and seventy-four.

SEC. 19. That the notice of copyright shall be applied, in the case of a book or other printed publication, upon its title-page or the page immediately following, or if a periodical either upon the title-page or upon the first page of text of each separate number or under the title heading, or if a musical work either upon its title-page or the first page of music: *Provided*, That one notice of copyright in each volume or in each number of a newspaper or periodical published shall suffice.

SEC. 42. That copyright secured under this or previous Acts of the United States may be assigned, granted, or mortgaged by an instrument in writing signed by the proprietor of the copyright, or may be bequeathed by will.

SEC. 46. That when an assignment of the copyright in a specified book or other work has been recorded the assignee may substitute his name for that of the assignor in the statutory notice of copyright prescribed by this Act.



7/8/47

Mr. Corbin:

Does this mean  
we can get the search  
for \$1.00 or that that  
merely gets the  
search underway at  
an eventual cost  
of \$1.00 per hour?

John

The latter, but  
it is not likely to  
be very expensive  
EJC

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— 104 —

*[Faint handwritten notes]*

7. 10. 1911.

July 16, 1947

Mr. Sam B. Warner  
Register of Copyrights  
The Library of Congress  
Washington 25, D. C.

Dear Mr. Warner:

In answer to our June 9 letter, a copy of which is enclosed, we received from you Circular No. 22 containing a postscript to the effect that, "Following receipt of a remittance in the amount of \$1.00, search will be undertaken with respect to the inquiry contained in your letter of June 9, 1947."

Enclosed is our Company's check for \$1.00. We would like to have this search undertaken.

Sincerely,

JPW/wh  
Enclosures

John P. White  
Advertising Manager

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OFFICE OF THE  
REGISTER OF COPYRIGHTS

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8-8-47

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WASHINGTON 25, D. C.

AUG 13 1947

LINCOLN NATIONAL  
PUBLICITY DEPARTMENT  
Referred to:

REC'D AUG 15 1947

Answered

LIFE INSURANCE CO.

The Lincoln National Life Insurance Co.  
Fort Wayne,  
Indiana

Attention of John P. White

Gentlemen:

This Office has your letter of July 16, 1947, enclosing a remittance of \$1.00 to apply as the search fee in reference to your inquiry of June 9, 1947.

Search in the book indexes, covering the period since 1897 through 1946 and available 1947 indexes, under Ida M. Tarbell and MacMillan Co. did not disclose a 1920 registration, but that of a 1922 registration for the work "He Knew Lincoln and Other Billy Brown Stories" which is reported as follows:

"He Knew Lincoln and Other Billy Brown Stories", by Ida M. Tarbell, was registered in the name of MacMillan Co., under No. A 654544, following publication February 7, 1922. Copyright is claimed on new material.

The following is reported as of possible interest:

"He Knew Lincoln", by Ida M. Tarbell, was entered in the name of McClure, Phillips & Co., under No. A 171873, March 23, 1907, two copies received March 23, 1907. Renewed under R 36521, March 11, 1935, by I. M. Tarbell, as author.

Search in the Graphic Arts Indexes, covering the period since 1897 through 1946, under Jay Hambridge and Lincoln National Life Insurance Co. failed to disclose any separate registration of a drawing, showing Lincoln in an informal pose sitting on a bench with a youthful acquaintance... No subject index is available in this Office; neither is there any descriptive index maintained as to the contents of copyright deposits. Unless a specific title of a work is furnished, satisfactory search can hardly be undertaken. If such information can be furnished, further search will proceed.

Your remittance of \$1.00 has been applied in payment for this search and report.

Sincerely yours,  
SAM B. WARNER  
Register of Copyrights

By:







8/25/47

Mr Cover:

Does this

give you enough  
information on  
which to base a  
decision?

John W.

Mr Cover feels there is still  
a copyright outstanding on  
the book



MacMillen Company

Gentlemen:

We have acquired by purchase a large pencil drawings by Jay Hambridge showing Lincoln in an informal pose, sitting on a bench with a youthful acquaintance who is telling him a story. We desire to use this drawing in connection with our publicity. Although we assume that our ownership gives us the undoubted right to freely use said drawing, we nevertheless desire to inform you of our intention to so use same in order that you may assert any interest you have in said drawing by virtue of the book "He Knew Lincoln and Other Billy Brown Stories" published by you in 1922.

Unless you assert some interest in said drawing in opposition to ours, we shall proceed to use same as above contemplated.

Very truly yours,



September 11, 1947

The Macmillan Co.  
60 Fifth Ave.  
New York, 11, N. Y.

Gentlemen:

Some years ago we acquired by purchase several original pencil drawings by Jay Hambidge showing Lincoln and contemporaries in informal poses. We have assumed that our ownership of the originals would give us the right to reproduce the pictures inasmuch as there are no copyright inscriptions on the originals or copies of them. Nevertheless, we have hesitated to issue reprints without clearing with you such copyright privileges as you may feel you may possess by virtue of having published them in your book by Ida M. Tarbell entitled "He Knew Lincoln and Other Billy Brown Stories" published in 1922.

Our ownership of the originals for so long a time has made us wonder if an occasion comes when we would like to reproduce them would you have any objection to our doing so? We would consider it a great courtesy if you might grant us the privilege of making copies of these originals.

Very truly yours,

LAW:mm

Director

September 11, 1947

The Manager

CO. 1147

New York, N. Y.

Dear Sir:

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E. L. MEAD, SECRETARY

PAUL J. CHITTENDEN, TREASURER

September 15, 1947

Dr. Louis A. Warren, Director  
The Lincoln National Life Foundation  
Fort Wayne, Indiana

Dear Dr. Warren:

Thank you for your letter of September 11th asking about having copies made of your original pencil drawings by Jay Hambidge showing Lincoln and contemporaries which appeared in *HE KNEW LINCOLN AND OTHER BILLY BROWN STORIES* by Ida M. Tarbell.

Our understanding of the matter is that Macmillan purchased book rights in the pictures only. That is if you have a request for permission to reproduce the illustrations in a book, the matter should be referred to us. For any other use, we have no rights.

Sincerely yours,

*Mary Lyon*  
Permissions Department

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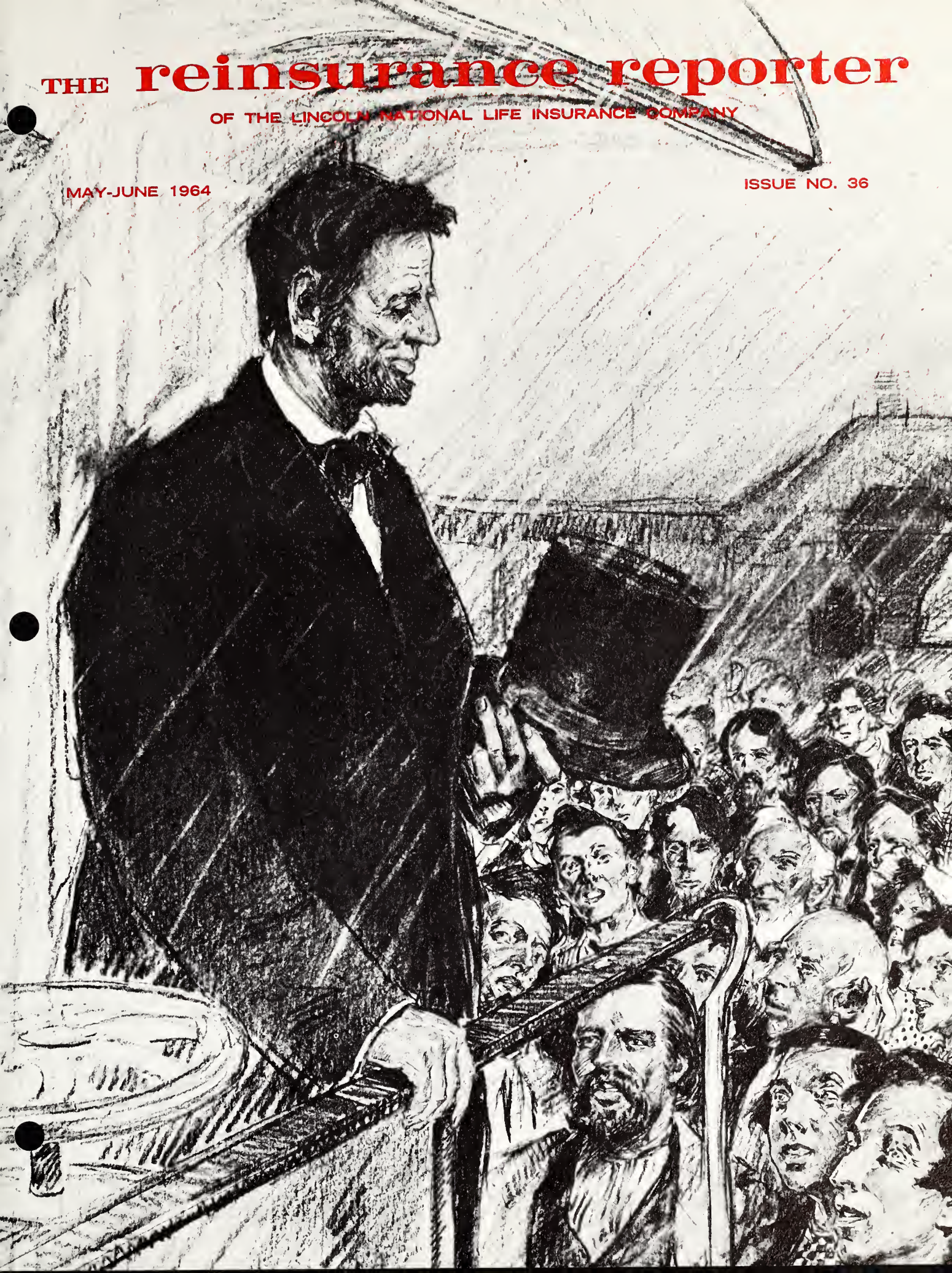


# THE reinsurance reporter

OF THE LINCOLN NATIONAL LIFE INSURANCE COMPANY

MAY-JUNE 1964

ISSUE NO. 36







## COVER STORY

Springfield, Illinois, is the scene of the drawing on this month's cover. The time is after the election of 1860. Lincoln had been chosen as the sixteenth President of the United States and he was leaving his home to assume his new duties in Washington. On the day of his departure, February 11, 1861, he spoke to the people of Springfield at the old Wabash station from the rear of the train that was to carry him to his inauguration. The speech, referred to as, "Lincoln's Farewell Address" was one of his best. He was proud of Springfield and indebted to its people for their kindness. He chose this occasion to express that appreciation.

In this year of the election campaign, in this day of the whistlestop and the telethon, it may be of interest to discuss Abraham Lincoln's campaign strategy. It was certainly very unlike the campaigns of our Presidential hopefuls today. At that period of our American history it was considered very undignified for a Presidential candidate to campaign on his own behalf. Lincoln conducted his presidential campaign from his home in Springfield. He campaigned by writing letters to his backers in various parts of the United States. These backers were the politicians of the day. They sponsored the rallies and they gave the speeches. When Lincoln wrote to these politicians, he did so in guarded language speaking in metaphors. During his entire campaign Lincoln made no political speeches and lived a normal life pursuing his law practice in Springfield.

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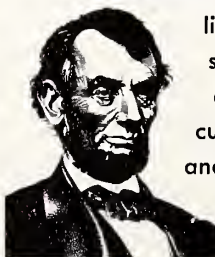
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THIS SIDE OF CARD IS FOR ADDRESS



Dr. R. Gerald McMurtry, Director  
The Lincoln National Life Foundation,  
Fort Wayne  
Indiana



4-23-68 . . .

Dear Dr. M<sup>c</sup> Murtry:- Regarding the photo of a young man telling a smiling Lincoln a funny story (your no. 160) you kindly sent me, I am curious about the artist. His name appears to be "Hambidge". His name and something about him will be information I shall greatly appreciate.

Yours Truly

Drew W. Castle  
11 So. Eastern ave  
Joliet Ill 60433

April 25, 1968

Mr. Drew W. Castle  
11 So. Eastern Avenue  
Joliet, Illinois 60433

Dear Mr. Castle:

In reply to your inquiry about Jay Hambidge, the artist who made the pencil drawing of Lincoln seated on a step, smiling at a story being told him by a youthful acquaintance, I enclose a copy from the Dictionary of American Biography. This particular sketch was from a book by Ida M. Tarbell, "He Knew Lincoln and Other Billy Brown Stories," which was published in 1922 by MacMillan Company. We own this original sketch.

Mr. Hambidge, who was christened Edward John, died in 1924 at the age of 57, of a stroke, while giving a lecture. He was the author of the theory of dynamic symmetry in art.

Yours sincerely,

rph/

Mrs. K. E. Higgins  
Asst. to Dr. McMurtry





Drawn by Fay Humberge

#### ABRAHAM LINCOLN

*Lots of 'em will tell you he was homely. Seems to me sometimes that's about all some folks around here has to tell about Abraham Lincoln. . . . Well, now, don't you make no mistake. . . . He wa'n't homely. There's no denying he was long and lean, and he didn't always stand straight and he wasn't pertikeler about his clothes, but that night up to Bloomington . . . I tell you he was the handsomest man I ever see—Page 8*







*"Come and set by the stove by the hour and tell stories and talk and argue"*



Handbook, Day

Drawer 197

Artists-H

